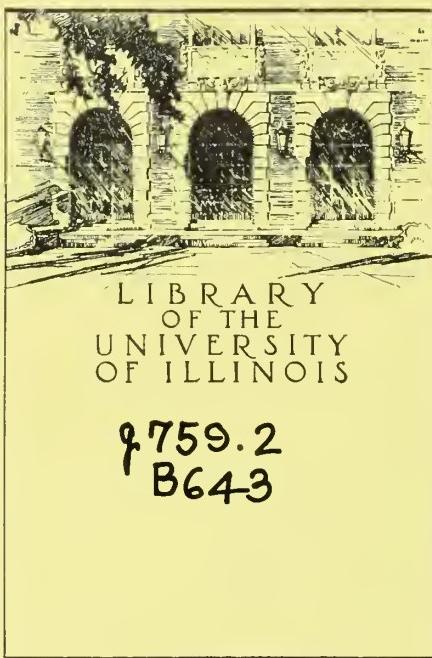


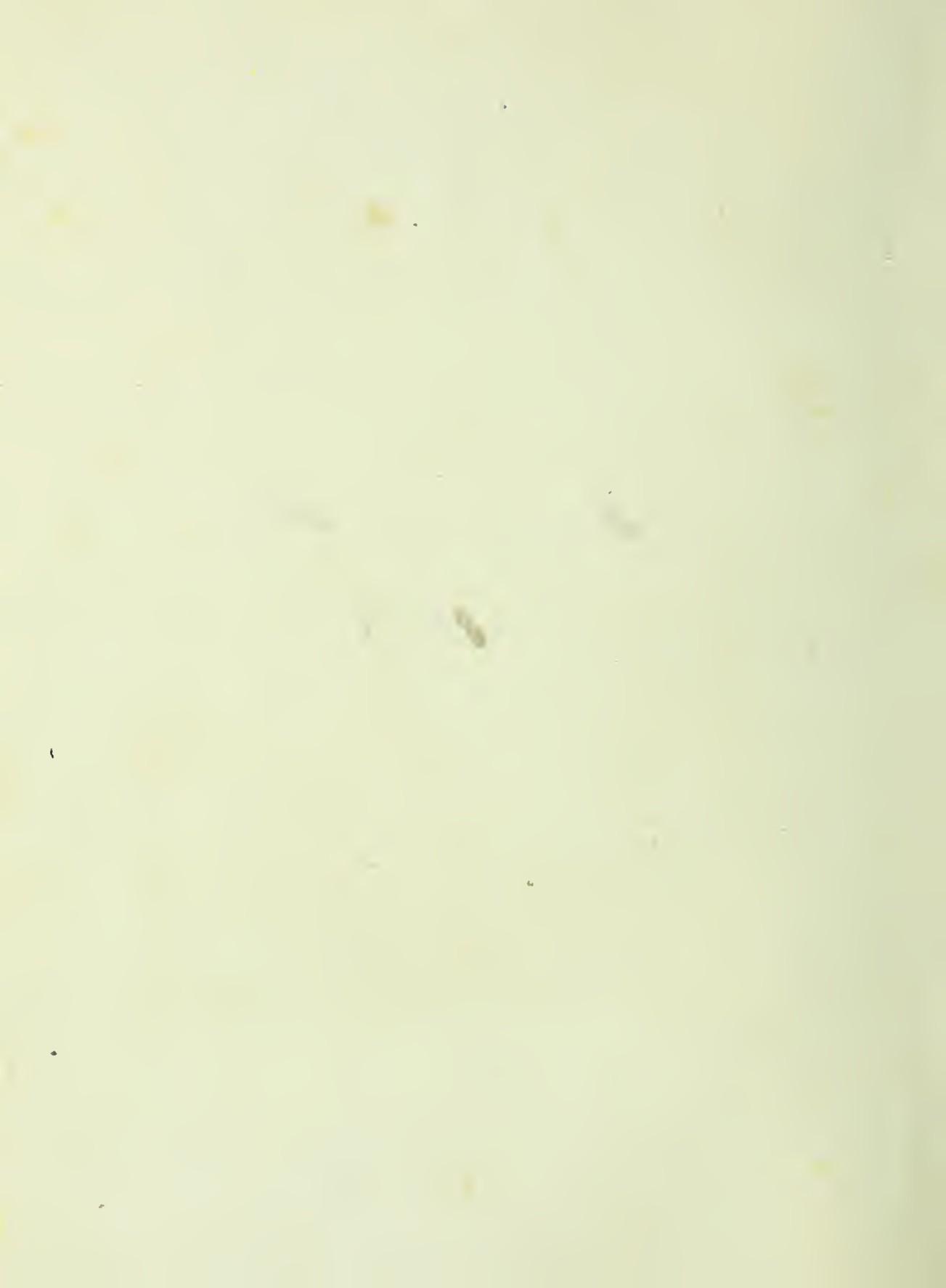
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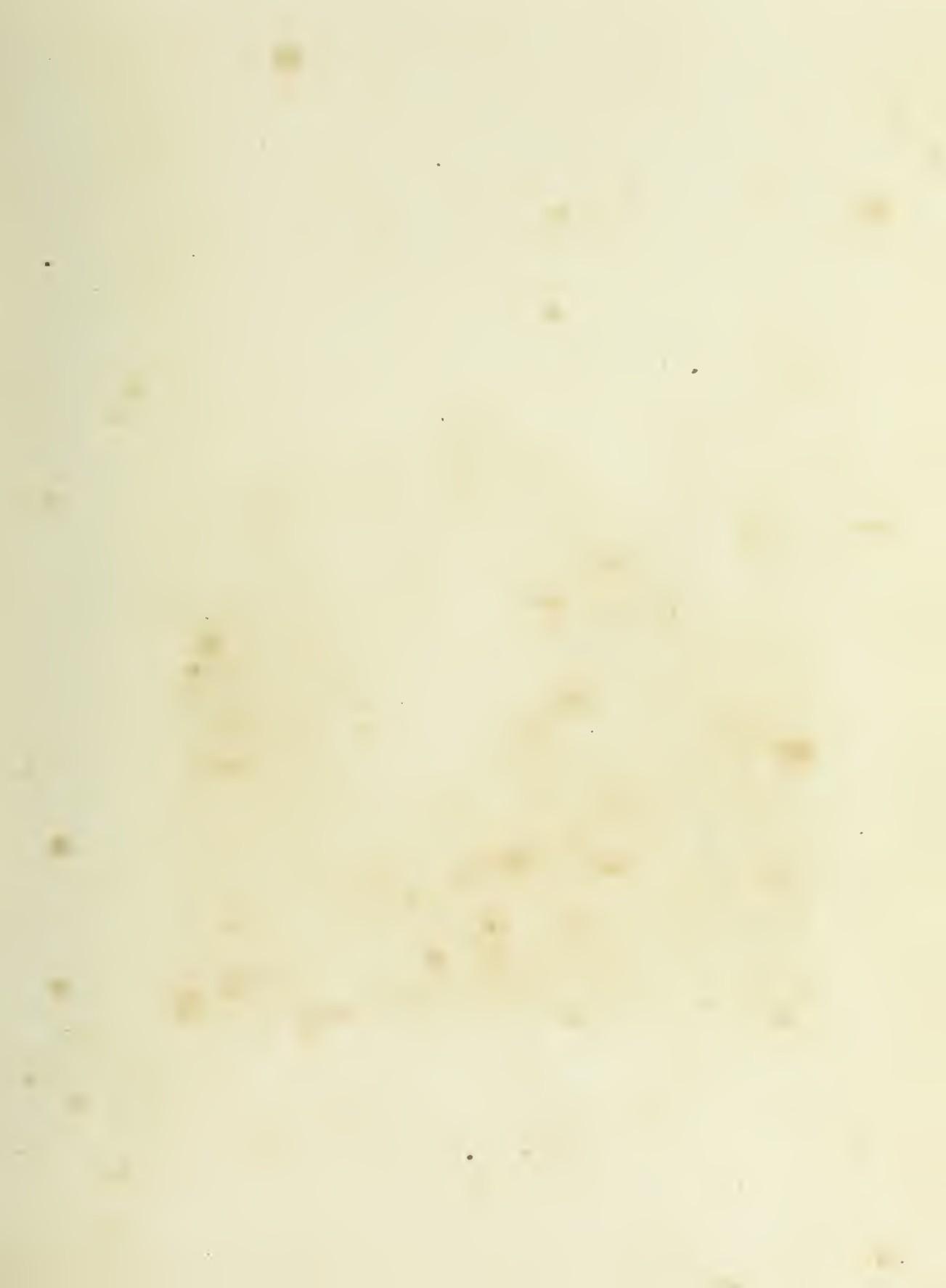


Mr
Mr.

Friedrich Ridge

1858







THE CASTLE OF THE WOODS, IN THE FOREST OF CHAMBERY.



A very faint, large watermark-like image of a classical building with four columns and a pediment occupies the background of the page.

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THE BOOK OF GEMS

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THE GALLERY
OF
MODERN BRITISH ARTISTS.

P R E F A C E.

A CHARACTERISTIC feature of the present times is the increased taste for the Fine Arts; nor is its gratification any longer exclusively confined to one peculiar class of society; but works of merit are sought for with amazing avidity by all, and their circulation has become universal.

Probably, nothing has contributed more to this great progression of taste, and at the same time tended to diffuse it so widely over the community, than the improvements which have been made in the art of Engraving since the commencement of the present century; by which much that is beautiful in the sister arts of Sculpture and Painting is rendered familiar to those, to whom it would otherwise have remained totally inaccessible in consequence of the great cost.

Advantage has already been taken of these circumstances to present to the Public engravings from paintings by the Old Masters. But it has suggested itself to the Proprietors of the present Work, that, however useful or interesting these may be to the connoisseur or student, they are not so well adapted to the refined taste of the

present age as the beautiful productions of the numerous and highly-talented Painters of our own time.

They resolved, therefore, on producing a series of engravings from the works of the most eminent British Artists, which, in the expectation of a very extensive patronage, they determine to offer at a much more moderate price than has been hitherto known even in this age of cheapness and competition. While they have carefully endeavoured to select the choicest specimens of the different Masters, they have not been unmindful of the interest of the subjects, and have sought also to give as much variety as possible. The present Volume is the first fruit of their labours; and how far they have succeeded in their plan must be left for others to decide. If it meets with the encouragement they anticipate, they will pursue their object with increased energy, and spare no pains or expense to render its successor equally worthy of public favour.

OLD TOWER, HEIDELBERG CASTLE.

J. ARCHER.

HEIDELBERG Castle, one of the most romantic of the numerous castles on the Rhine, presents many fine subjects for a picture. Mr. Archer has chosen one of the most picturesque views. The bold antiquated tower and the gloomy sky harmonize well together, and the very ruin extends to the old decayed trees with which the scene is adorned. Heidelberg, situated on the river Neckar, is a city of Germany, in the circle of the Lower Rhine. It was once the capital of the Lower Palatinate, but belongs now to the Grand Duchy of Baden. Few cities have suffered more from the calamities of war than Heidelberg. It was burnt in 1278, again in 1288, and in 1602 was plundered by the Bavarian army; finally, in 1693 the town was again pillaged and burnt, and the castle ruined.

BLACK-GANG CHINE.

R. BRANDARD.

A WILD scene, with the effect of a passing storm, which renders, if possible, the effect more desolate. Black-gang Chine is one of the lions of the Isle of Wight. The cliffs here are frequented by immense numbers of sea fowl, among which the most common are puffins, razor-bills, gulls, cormorants, and Cornish choughs.

The artist has introduced into his picture these birds, the principal inhabitants of the cliffs and shore.

GOODRICH CASTLE.

P. DEWINT.

A SOLEMN and retired scene; the dark outline of the hills, the trees, and the central feature of the picture, Goodrich Castle, finely contrasting with the sunny brilliancy of the sky. Mr. Dewint is well known to the public; and this picture, full of poetical feeling, is inferior to none of the numerous subjects which he has already depicted.

The lofty towers of Goodrich Castle stand near the banks of the Wye, on the summit of a bold promontory clothed with magnificent woods. The castle, now in ruins, was built by the Talbots, soon after the Conquest. In 1204 it was granted by King John to Marshall Earl of Pembroke. From an old tower, which is the most perfect part remaining, may be obtained a fine view of this most beautiful and romantic part of the county of Hereford. The view is greatly improved by the winding of the Wye, which nearly encircles the parish of Goodrich.

A MILL ON THE LLANBERRIS SIDE OF SNOWDON.

C. MARSHALL.

A FINE subject for the pencil of the artist. The foreground in the plain is peculiarly rich and brilliant, while the mountains exhibit the mistiness in which they are so frequently involved.

In the county of Cænarvon, North Wales, to the south-east of the county town, stretching to the confines of Merionethshire, are a cluster of lofty hills; they are called by the Welsh, Eryri. The highest summit is called Y Wyddfa, or 'The Conspicuous,' and by the English, Snowdon. This peak, though 3567 feet above the level of the sea, is not in itself

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ROUTE OF SNOWDON

MILL & ONSIDE THE LUGGAN BIE BRIDGE.



remarkably picturesque. The upper part of the mountain is throughout the year covered with a crust of snow.

Snowdon was held as sacred by the ancient Britons as Parnassus was by the Greeks, or Ida by the Cretans. The Welsh have always had the strongest attachment to it, one of the titles of the prince being "Lord of Snowdon." When Llewelin prince of Wales was defeated and reduced to the last extremity, he actually rejected the offer made to him by Edward I. of 1000*l.* sterling a year, and some fine county in England, in exchange for the mountain. After the English monarch had effected the complete conquest of Wales, he held a triumphal fair upon this place, and adjourned to finish the joy of his victory by solemn tournaments on the plains of Nevin. From this period Snowdon was annexed to the crown, and continued to be a royal forest as late as the 29th of Elizabeth.

MAYENCE ON THE RHINE.

S. PROUT.

A FINE picturesque view of an ancient cathedral, These are the subjects for which Mr. Prout is so justly celebrated. Mayence, Mainz, or Mentz, is the capital of the Duchy of Hesse Darmstadt, and is seated near the confluence of the Maine and the Rhine. The population is rather above 27,000. Agrippa constructed here some strong works to protect the left bank of the Rhine from the Barbarinas (Germans). Germanicus afterwards erected a fortified work, to which he gave the name of Moguntia, by which name Livy the historian alludes to the town. Some Roman monuments still exist there. Among others, a castle, on the opposite side of the river, called then Castellum, is now named Cassel. "In the year 70, Moguntia was garrisoned by the XXII. Roman Legion, which had been with the army under Titus at the seige of Jerusalem; and the holy Crescentius, who had accompanied the troop here, is supposed to have

been the first who, under the title of Bishop, instructed the natives of this part of the Rhine in the Christian religion."

Trajan erected a fort on a point of land formed by the Rhine and Maine, which, during the reign of the Carlovingian kings, became the castle of Kufstein, and is now known by the name of Gustavsburg. Hadrian strengthened the outer works of this ancient fort, which, from its situation, was continually a cause of contention between the Germans and Romans, and in consequence of these struggles the town was eventually destroyed. It was at length rebuilt by the Franks, and Charlemagne considerably improved it by the addition of various buildings.

To the circumstance of Mayence being the seat of a metropolitan church and the residence of the first Electors of Germany its rapid increase is principally owing. During the 13th and 14th centuries it became the great resort of the troubadours. In the 15th century the city arrived at the zenith of its celebrity, and obtained a just immortality "by the completion of the inestimable art of printing, by the elder Gensfleisch and his brother Gutenberg." Since this time it has suffered much, at various times, from internal faction and foreign aggression.

The Cathedral, a prominent feature in the view, is a large Gothic pile built of red stone, venerable on account of its antiquity, and displaying various styles of architecture. The most ancient part dates from 900, and the more modern from 1000 to 1100.

NORNA OF THE FITFUL HEAD PREPARING A SPELL FOR MINNA TROIL.

A. G. VICKERS.

THIS picture, by A. G. Vickers, represents the scene enacted in the dwelling of Norna, the kinswoman of the Udaller, Magnus Troil. We cannot give a better idea of this subject than by an extract from Sir Walter Scott's novel of 'The Pirate'.



— 17 —



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After the reception of Magnus Troil by his kinswoman, Norna concludes her address by demanding what he may require of her.

“ ‘My daughter’s health,’ replied Magnus, ‘which no remedies have been able to restore.’

“ ‘Thy daughter’s health,’ answered Norna; ‘and what is the maiden’s ailment?’

“ ‘The physician,’ said Troil, ‘must name the disease. All that I can tell thee of it is ——’

“ ‘Be silent,’ said Norna, interrupting him; ‘I know all thou canst tell me, and more than thou thyself knowest. Sit down all of you; and thou, maiden,’ she said, addressing Minna, ‘sit thou in that chair,’ pointing to the place she had just left, ‘once the seat of Giervada, at whose voice the stars hid their beams, and the moon herself grew pale.’”

After throwing aside her “long dark-coloured mantle,” the Reimkennar proceeds in the performance of the spell by which the love-sick damsels Minna is to be cured. This is the moment chosen by the artist, and the scene is represented with great fidelity. We must refer the reader, for the *dénouement*, to the first chapter of the third volume of Sir Walter Scott’s interesting story of the Pirate.

FISHER BOYS.

R. BRANDARD.

A SUBJECT simple in itself, composed with considerable skill, and combined with great elegance and taste; almost an ideal subject, so seldom do we meet with extreme beauty and refinement in subjects drawn from rustic life. The rude hardships and privations which the sons of our fishermen are early inured to, destroy, in a great measure, the elegance and beauty with which Nature may have originally endowed them. The engraving is a spirited and vigorous work of art.

CHEPSTOW CASTLE, MONMOUTHSHIRE.

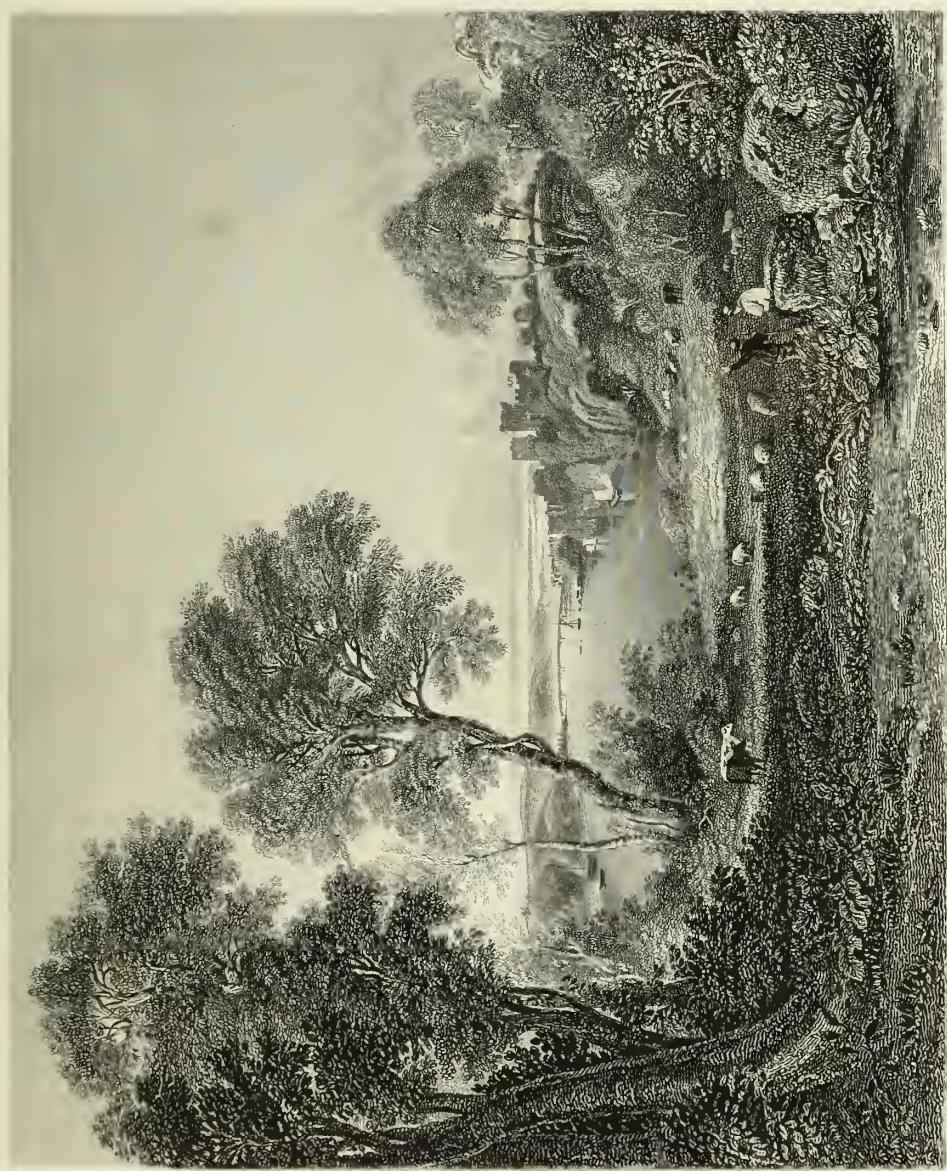
COPLEY FIELDING.

THIS beautiful view, after the manner of Claude, is painted with a true feeling for the beauties of that inimitable master. The subject, a scene from nature, is something similar in composition to the magnificent works of that great master of the Italian school of landscape painting ; and, if possible, surpasses those wonderful compositions, derived, like the statues of antiquity, from the beauties of many parts. Mr. Fielding has done ample justice to this well-known and admired view; and the great beauty of his colouring is ably expressed in the harmoniously blended tints of the engraving.

The ponderous remains of the castle form a grand and permanent feature in the diversified surrounding scenery. The ruins cover a large tract of ground, and stretch along the brow of the perpendicular cliff, which forms here the bank of the Wye.

The Romans probably occupied the site of Chepstow as a position commanding for many miles the only passage of the Wye ; and we may infer from its name that the situation was not overlooked by the Saxons. The town is seated partly in a deep hollow, and partly on the steep side of a hill. It was formerly fortified ; and the ruined walls, which were strengthened by round-towers, reach from the bank of the river below the bridge to the castle, which at one period surpassed in extent as well as importance any fortress in this part of Great Britain. The castle was defended by a moat towards the land, flanked by lofty towers. A very considerable space is occupied by the area, which is divided into four courts : the first contains the remains of the kitchens, grand hall, and numerous other apartments ; from the second, which is now a garden, a passage leads into the third, which is also a garden ; this leads to the fourth, to which the access is only through a sally-port. The characteristic style of the architecture is Norman. That part of Monmouthshire in which the castle of Chepstow stands was formerly part of the county of Gloucester.





cester; and the territory soon after the Conquest came into the possession of the Normans. The castle of Estrighoel, or Striguil, by which name Chepstow was then known, was erected by Whilhelmus Comes (*Count William*), supposed to be William Fitzosborne, Earl of Hereford, who was killed in 1070.

DON QUIXOTE AND SAMSON CARRASCO.

J. W. WRIGHT.

ALL who have read the history of Don Quixote will at once perceive that our artist has fully entered into the spirit of satire which animated Cervantes. To those who are unacquainted with the story we may briefly observe that the kneeling figure is Samson Carrasco, who is about to turn the credulity of Don Quixote to his own amusement. Samson Carrasco is described as having all the "signs of a malicious disposition, and one that would delight in nothing more than in making sport for himself by ridiculing others, as he plainly discovered when he saw Don Quixote, for falling down on his knees before him, 'Admit me to kiss your honour's hand,' cried he, 'most noble Don Quixote; for by the habit of St. Peter, which I wear, though, indeed, I have as yet taken but the four first of the holy orders, you are certainly one of the most renowned knights-errant that ever was, or ever will be, through the whole extent of the habitable globe. Blest may the sage Cid Hamet Benengeli be, for enriching the world with the history of your mighty deeds; and more than blessed that curious virtuoso who took care to have it translated out of the Arabic into our vulgar tongue, for the universal entertainment of mankind.' 'Sir,' said Don Quixote, making him rise, 'is it then possible that my history is extant, and that it was a Moor, and one of the sages, that penned it?'"

SWANSEA HARBOUR.

J. B. PYNE.

A FINE coast scene, true to nature, and rich in effect. Swansea is a sea-port of considerable importance in Glamorganshire, at the distance of two hundred and five miles from London. The town is on the western side of the river Tawe, which is here navigable for ships of large burden, and possesses extensive quays, and every convenience for trade. In the summer Swansea is much frequented as a watering-place. Pottery is the principal article of manufacture here. The chief article furnished for exportation is coal. On an elevated spot in the middle of the town are the remains of the castle : the parts which now remain entire consist of a lofty circular tower, and a large part of the original building, surmounted by a parapet. It is said to have been built in 1095, by Henry Beaumont, Earl of Warwick, to secure his conquests in Gower. This individual brought over a colony of English settlers, whose descendants "remain here, separated by their manners and language from the native population, with whom they scarcely ever intermarry." Swansea Castle is the property of the Duke of Beaufort, who is lord of the manor of Gower.

BEAUV AIS.

S. PROUT.

THIS is one of those complicated architectural drawings for which Mr. Prout is so justly celebrated. Here is truly represented the fullest and most correct detail harmoniously blended with light and shade. The silvery tone of the cathedral, one of the most beautiful in France, is finely expressed. Beauvais is the capital of the department of the Oise. Besides the cathedral, it contains several collegiate and parish



C. W. D. N.Y. 1860. - THE CROWN POINT







churches. A beautiful tapestry is manufactured within the city. Beauvais was besieged by the English in 1443, and again in 1472 by the Duke of Burgundy at the head of an army of 80,000 men, but both times was vigorously defended and preserved. During the siege in 1472, the women displayed great bravery under the leadership of Jane de Hatchett. The portrait of this person is preserved in the Town-hall, and on the 10th of July in every year the women march foremost in the ranks of a procession held on that day to commemorate their heroic defence.

PLAINS OF WATERLOO.

T. COOPER.

THIS is a highly interesting view of the scene where so many victims fell in the murderous conflict which has given the place a sad celebrity. The sombre effect in the sky is in true keeping with the lugubrious memory of this field of slaughter, and finely relieves the conspicuous monuments of the illustrious dead. In the middle distance stands preeminent the great tumulus, surmounted by a colossal lion, erected as a trophy of victory. The foreground is beautifully painted, with an effect after the manner of Cuyp.

In the memorable battle fought on these plains the 15th June, 1814, the British forces amounted to 95,500 men; while on the French side there were numbered 130,000. The slaughter, from the confined nature of the ground, was so immense that the dead could not be numbered; and the spectacle of horror which the field exhibited can never be forgotten by those who visited it immediately after the victory. The road between Waterloo and Brussels, which passes through the forest of Soigné, a distance of nine miles, was so choked up with scattered baggage, broken wagons, and dead horses, and at the same time almost impassable from the heavy rains, that it was with the greatest difficulty the wounded could be brought away.

MILL ON THE LAKE OF LUNGERN, SWITZERLAND.

F. BALMER.

A BEAUTIFUL subject ! In the scenery of Switzerland are all the elements of the sublime ; lofty cloud-capped mountains inclosing romantic lakes which engender storms of cloud, through which the bursts of light give an opportunity to the artist of acquiring a knowledge of the grand effects which are constantly occurring in this picturesque country.

The lakes in Switzerland are numerous and highly interesting. Lungern is a small but beautiful lake in the southern part of the Canton of Unterwalden. On the picturesque sides of this lake are many beautiful subjects for the painter ; one of these has been chosen by our artist. The most considerable lakes are Constance and Geneva ; Neufchatel and Zurich are also large, being twenty-five miles long and four broad. Lucerne is about fifteen miles by three in breadth. Next to these in point of size are the lakes of Thun and Brientz, of Youx and Rouss on the confines of France, Moral, Brenne, Sempach, Zug, Wallenstadt, Lugano, and many others of inferior note.

ST. GERMAIN L'AUXERROIS.

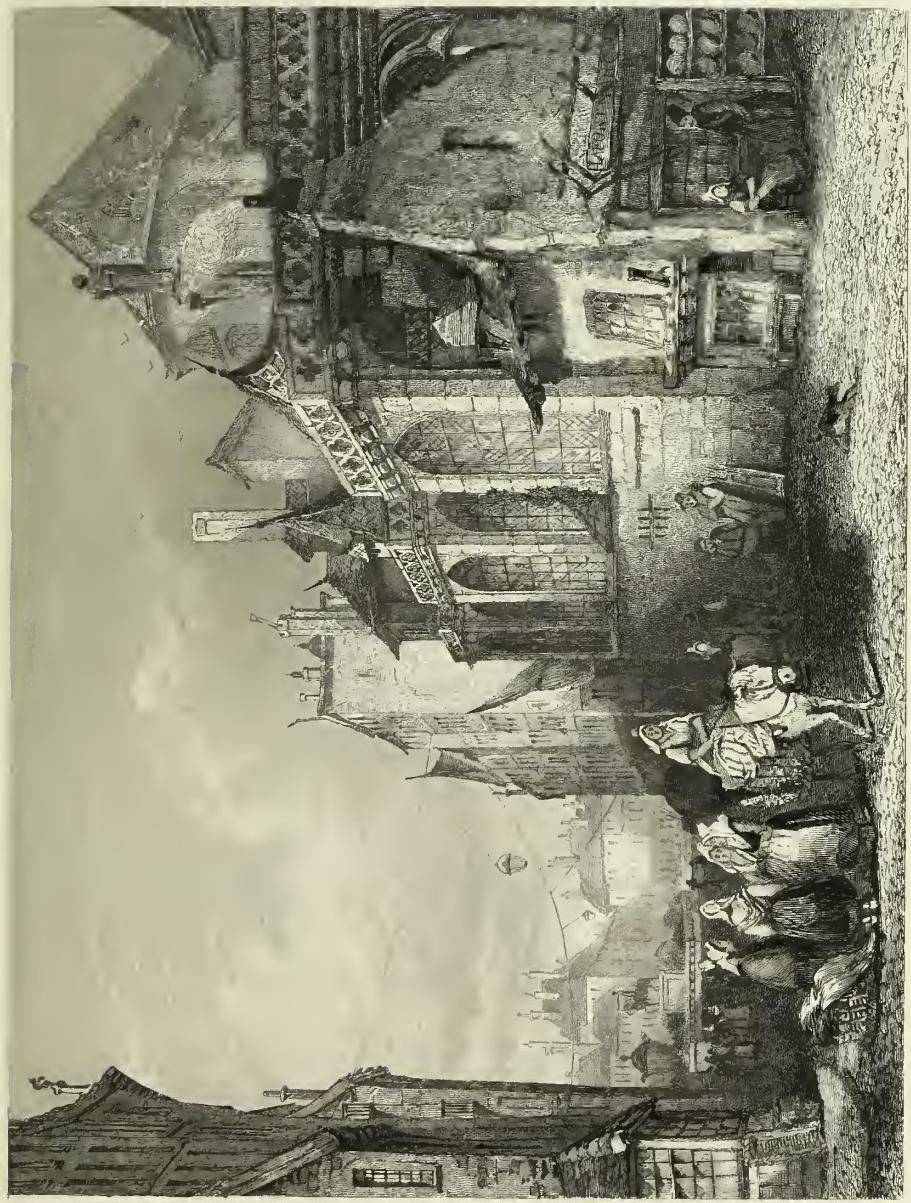
E. H. WEHNERT.

PARIS contains innumerable subjects for the painter. Mr. Wehnert has selected a very striking instance of this remark. In the picture before us is a very accurate representation of the ancient Church of St. Germain L'Auxerrois, founded by St. Childebert in 606, which was for a long period the only parish church in the northern part of Paris. Having been destroyed by the Normans, it was afterwards rebuilt about the commencement of the 11th century. During the occupation of Paris by the En-



W A T E R L O O

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glish in 1423, they caused it to be repaired and adorned. The statues of the founder and his queen still remain in the porch of the church ; and this edifice contained, before the revolution, many fine works of art. The bell of this church was the first struck as a signal for the infamous massacre of St. Bartholomew.

RIVAULX ABBEY.

J. W. M. TURNER, R.A.

THIS celebrated artist stands unrivalled ; a perfect master of his art. In his innumerable works he has produced almost every effect of light and shade of which the face of landscape is susceptible. His pictures are full of truth and poetry, and he seizes with a masterly hand the most sublime features of nature.

There is so much genius and knowledge of art in his pictures, that his engravings from them have become works of reference to many of his cotemporaries.

Mr. Turner may be said to have founded a new school of landscape painting ; a school superior for its brilliance and originality to any other in the world.

The subject of our present engraving, which Mr. Turner has furnished us with expressly for this work, may be considered an excellent specimen of his style. The scene represents Rivaux Abbey, near Ripon in Yorkshire, one of those richly endowed monastic institutions, the depositories of learning and science, which were formerly so numerous in this country.

This Abbey, like Jedburgh and Melrose, presents a superb pile of buildings in ruins, and with the surrounding landscape forms an admirable subject for the artist ; and it has been treated with that skill for which Mr. Turner is so justly celebrated.

THE RED MASK.

G. CATTERMOLE.

OUR engraving, though styled the “Red Mask,” for which perhaps it would be appropriate, is in reality from a drawing the work of the imagination alone, and not derived from the idea of any author of romance.

This picture is from the pencil of Mr. Cattermole, and appears to be one of a class of subjects in which the mind of this artist particularly delights. His skill and taste in depicting these Radclifflian feelings are very considerable. How truly delighted would Monk Lewis have been to see his unearthly horrors dimly shadowed out by such a congenial mind!

Mr. Cattermole joins to his other pictorial powers an extensive knowledge of architecture, and to this circumstance we ascribe that exquisite taste with which all his architectural details are touched.

The lovers of romance will be delighted with Cattermole’s illustrations of the “dim caverns,” “dark dungeons,” and “long corridors,” through the gloom of which the strained eye vainly endeavours to penetrate ; and antiquarians will be highly pleased with his art displayed in the

“.... long-drawn aisle and fretted vault,”

and they will be almost inclined to believe that they hear the

“.... pealing anthem swell the note of praise.”

MONKS RETURNING FROM HIGH MASS.

D. ROBERTS.

A RICH architectural subject, in which a variety of styles are introduced, evincing in the painter an accurate knowledge of the picturesque in



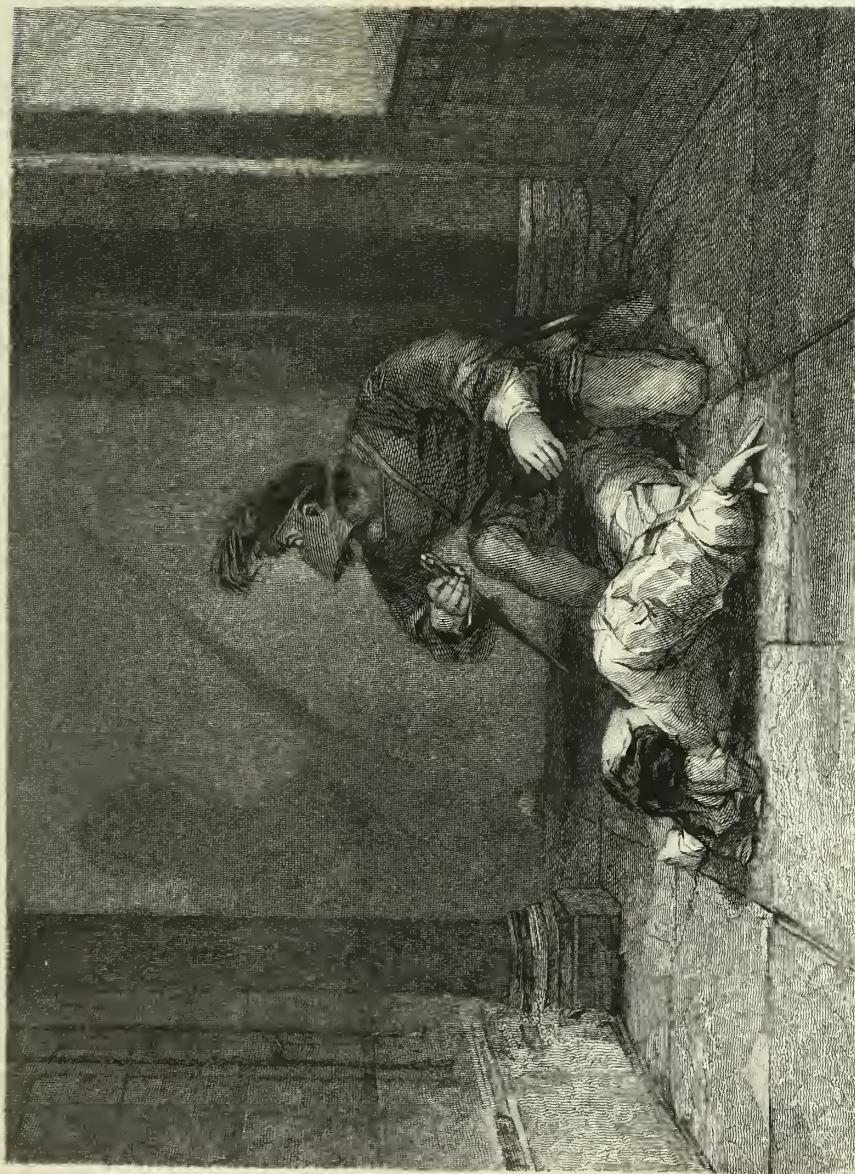
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Gothic architecture. Through a bold Norman arch is seen a superb entrance to the choir of a cathedral. This choir is elevated on a platform, ascended by a flight of steps. Monks, with all the paraphernalia of the Catholic worship, are seen issuing from the portal and descending the broad stairs.

There is all that gloomy grandeur of effect in this picture which is so often to be met with in the numerous antiquated Continental cathedrals.

THE CUT FOOT.

CHISHOLME.

THIS subject represents a scene so often to be met with in the family circle, in which the principal subject of the picture is seated on his mother's knee, and from the expression of the boy's countenance may be seen the pain he is enduring, whilst the anxiety depicted on the countenances of the mother and the children in the foreground is finely expressed by the artist. In the background the grandmother is seen preparing the remedy for the little sufferer's foot, whilst one of the boys is earnestly explaining to her the manner in which the accident occurred : the whole forming a well-composed and most effective picture, in which our artist, Mr. Chisholme, has displayed considerable talent.

CAUDEBEC.

C. MARSHALL.

THIS is an interesting part of the ancient Norman town of Caudebec. The church, which is in full light, forms, with the bold foreground, an extremely pleasing composition.

Caudebec is a rich and populous trading-town in Normandy, in the department of the Lower Seine: the town forms the capital of the territory of Caux. It is pleasantly situated near the foot of a mountain, not far from the Seine, surrounded with walls having towers. The town contains about 3000 inhabitants. The principal manufacture is a kind of hat made of lamb's wool and of the hair or down of ostrich's or camel's hair.

DOVER CASTLE.

R. BRANDARD.

THIS is a most accurate and faithfully delineated subject, and yet so harmonious that the extraordinary detail never offends. Dover (or Dovor) Castle is a subject which has often exercised the pencil of our native artists. The bold cliff rising on the line of sea forms agreeable and captivating features in the landscape.

Dover Castle is situated in the fair county of Kent, opposite the French coast where the British Channel is narrowest, the distance being about twenty-three miles. Dover is a place which makes a considerable figure in history. It is probable the ancient Britons occupied it as a military post anterior to the Roman conquest. The Romans, it appears, fortified it, and adapted it to their system of tactics. It is said King Arthur held his residence here. The foundation of the present fortress is ascribed to Julius Cæsar.

In the Itinerary of Antoninus Dover is called *Ad Portum Dubris*. Its name is supposed to be derived from the British *Dwfyrha*, signifying a steep place. The Saxons made themselves masters of Dover at an early period. William the Conqueror esteemed the castle of great importance. From Doomsday Book we learn that Dovere paid 18*l.* in the reign of Edward the Confessor, and whoever constantly resided in the town and paid custom to the king was free of toll throughout England. When the Conqueror came into England the town was burnt. Dover Castle was for many







ΕΛΛΑΣ ΣΤΙΓΜΗ ΒΙΒΛΙΟΥ

centuries considered the key to the kingdom. Henry II. rebuilt the keep, and afterwards Hubert de Burgh defended it successfully, with but one hundred and forty men, against Lewis the Dauphin.

Many alterations were made in the fortifications by different sovereigns prior to the Commonwealth, when, during the civil war, it was taken by surprise by Drake with only twelve men. From this time it was allowed to go to decay, until the fear of a French invasion caused the Government to put it in a sufficient state of repair.

The fortress occupies thirty-five acres of land, and the cliff near the sea is three hundred and twenty feet in height.

BURLINGTON QUAY, YORKSHIRE.

CHAMBERS.

A BEAUTIFUL picture from the able pencil of Mr. Chambers, who possesses great power in representing the turbulent motion of the sea agitated by the winds. The effect of wind is very happily expressed.

Burlington, or Bridlington, is a seaport town in the East Riding of Yorkshire, 208 miles from London, 37 from the city of York, and 5 from Flamborough Head. A portion of the town consists of a pier, extending some distance into the sea. The extremity of this pier is represented in the engraving. The town is an ancient place, having a considerable trade; in it are the ruins of a fine church, founded in the reign of Henry I. The quay is fortified.

SORRENTO.

W. HAVELL.

IN this view the reader will be gratified with one of those luxuriant scenes so frequent in the rich and fertile country of Italy. Sorrento, which gives the name to the surrounding country, is a seaport in the kingdom of Naples, at the foot of the mountain of Surrentum. The town is situated in the peninsula which forms the southern side of the Bay of Naples, and is 17 miles from that city. Sorrento is the birthplace of Torquato Tasso, and the see of an archbishop.

CHURCH OF NOTRE DAME, BRUGES.

S. AUSTIN.

A PLEASING, rich, and harmonious subject, in which the artistical talent of the painter is ably displayed. Mr. Austin's style, though in itself original and in some points similar to that of Dewint, is well adapted to pourtray the canal scenery of Belgium and Holland.

Bruges is 8 miles from Ostend, 24 from Ghent, and 46 from Antwerp, and has the advantage of numerous canals. Two hundred years since Bruges was in a very flourishing condition, but on account of the increase of trade to Amsterdam and Antwerp it has since much diminished. The Church of Notre Dame, rising boldly in the distance, is celebrated for its elevated spire, serving as a landmark for sailors approaching Ostend. This city has several large open spaces, of which the great market-square is the finest. The tombs of Charles the Brave and Mary of Burgundy, erected in 1550, are preserved here. Here also was born John of Bruges, to whom the invention of oil painting is attributed. The order of the Knights of the Golden Fleece was instituted in Bruges in 1430.

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WALKS ON SORRENTO

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To the original drawing by W. H. Worrell

Engraved by F. J. Hase



GRUSS AUS
NÖRRE DÄM

FROM THE MARKET AUX MEUBLES - MUNICH.



ATTACK OF THE SMUGGLERS.

(Guy Mannering.)

F. C. ZEITER.

THE fury of the battle, and the strife attendant on such contests, are here depicted with a vivid reality. Such scenes, arising from the temptation afforded to smuggling in Scotland, were of common occurrence towards the close of the last century, and allusions to them frequently occur in Sir Walter Scott's novel of Guy Mannering. The engraving after Mr. Zeiter's picture represents the affray between the smugglers and dragoons at Portanferry, after the burning of the Custom-houses. Sir Walter thus describes the scene which the artist has depicted.

“ Sounds and signs of violence were heard in front. The press became furiously agitated, while some endeavoured to defend themselves, others to escape ; shots were fired, and the glittering broadswords began to appear flashing above the heads of the rioters.”—*Guy Mannering*, vol. iii.

VIEW NEAR ATHENS, GREECE.

G. BARRETT.

THE extensive plain of Athens, with the celebrated ruins, the beautiful Acropolis, the sea and the surrounding mountains, present a magnificent subject for the painter. The present engraving rather represents some recollections of the buildings, with a few features of the landscape combined, than any actual scene.

The picture gives a faithful idea of the beauties of the ruined Athenian architecture and the peculiar scenery of this classic and picturesque land.

LAKE OF NEMI, ITALY.

J. ALLEN.

A BEAUTIFUL picture of a very interesting subject. The artist has given the view a warm sunny effect, so characteristic of the climate. The scene is one of undisturbed repose. The Lake of Nemi, a well-known and beautiful spot, is situated near the town of Guesana, and about 13 miles from Rome on the road to Naples. Nemi derives its name from the Nemus Dianæ that shaded its banks. Like the Lake of Albano, an extinct crater, it occupies a deep hollow in the mountains, but it is much inferior to Albano in extent, and fills only a part of the amphitheatre formed by the crater: "the remaining part with the high banks is covered with gardens and orchards, well fenced and thickly planted, forming an enchanting scene of fertility and cultivation."

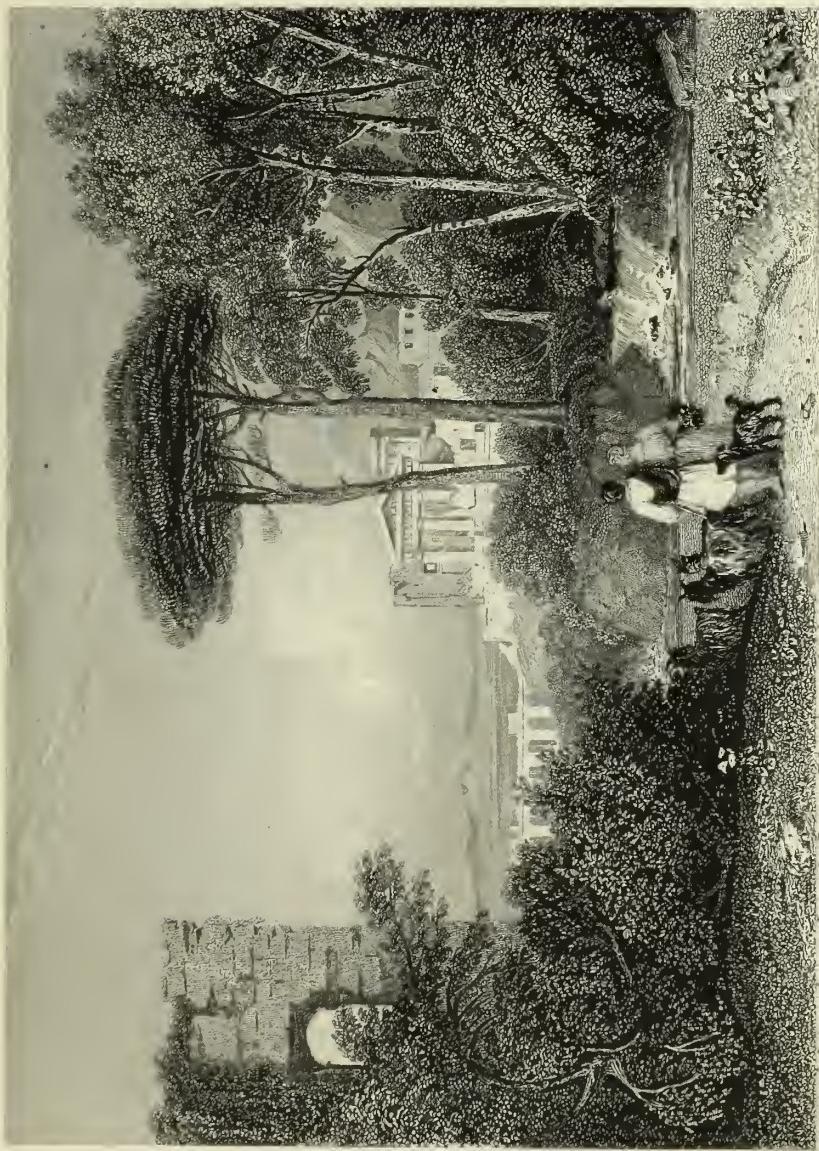
"The castle and the town of Nemi stand on the eastern side of the lake, on a high rock hanging over the crater." The lake with the beautiful scenery around its banks afford a constant source of study to the numerous artists who frequent Rome with a view of advancing themselves in their art.



AU CAFE DES PETITS MUSIQUE

BY MUSIQUE

THEATRE FRANCAIS





THE RIVER TEE

NORTH FORELAND.

G. CHAMBERS.

A CORRECT delineation of a well-known scene, with which many of our readers are doubtless acquainted. The vessels are drawn with extraordinary fidelity, and without being formal or stiff. The water appears broken by the fresh breeze, which, having just sprung up, has set in motion an outward-bound fleet. The vessel in the foreground, urged by the gale, seems to be bearing down with rapidity. That part of the Foreland which is visible conceals the lighthouse, the most useful feature of the situation. Within the line of white chalk cliffs may be just perceived the pretty village of Kingsgate.

The North Foreland, in the Isle of Thanet, is about a mile and a half from Ramsgate. The lighthouse stands on a point of land near the extremity of a chalk cliff, supposed by some to be the *Canticum* of Ptolemy. This spot is called the North Foreland to distinguish it from the South Foreland between Dover and Deal. The North Foreland is higher than most of the land hereabouts. On this point originally stood a house built of timber, with a large glass lantern on the top of it, in which a light was kept burning to direct ships to keep clear of the Goodwin Sands, which lie off this point. This house was burnt down by accident in 1683, and for some time after, a beacon, on which a light was hoisted, was made use of. About the close of the 17th century the present octagon building was erected; but it was at first so clumsily lighted that mariners made it a ground of complaint. This defect was soon after remedied, and about fifty years since the tower was raised, and, with the new lantern, was made above 100 feet in height: in each side of the decagon lighthouse at the top a patent lamp is kept burning all night.

Every British ship sailing by this Foreland pays a toll of twopence, and every foreign vessel fourpence, for the repair and maintenance of the house.

CHURCH OF ST. JACQUES, DIEPPE.

D. ROBERTS.

ONE of those beautiful delineations of architecture for which Mr. Roberts is so celebrated.

Dieppe, a well-known seaport town, is situated at the mouth of the river Arques, and fortified by sea and land: its shape is an irregular triangle, with a harbour of a semicircular form. The town contains 3000 houses and 20,000 inhabitants. St. Jacques, the parish church, is one of those elaborately carved specimens of florid Gothic architecture which were executed about the reign of Henry VII.

The distance from Dieppe to Brighton is about 66, and from Paris 100 miles. The port is considered the principal station for packets between London and Paris.

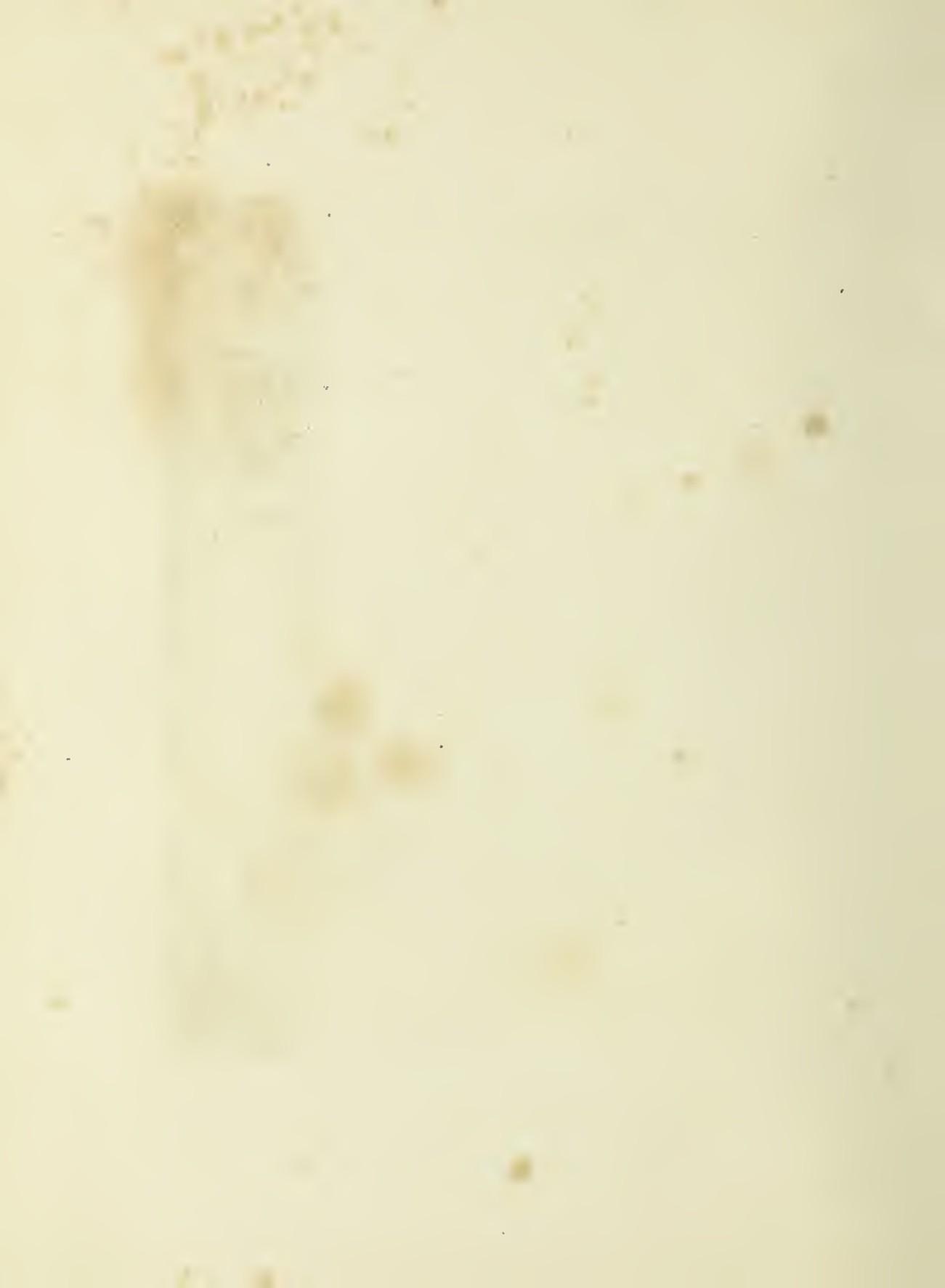
It was from Dieppe that William the Conqueror sailed with his troops when he invaded England. And in 1589 a battle was fought at Arques, four miles from Dieppe, between Henry IV. of France and the League, under Mayenne, in which the Duke of Mayenne was defeated.

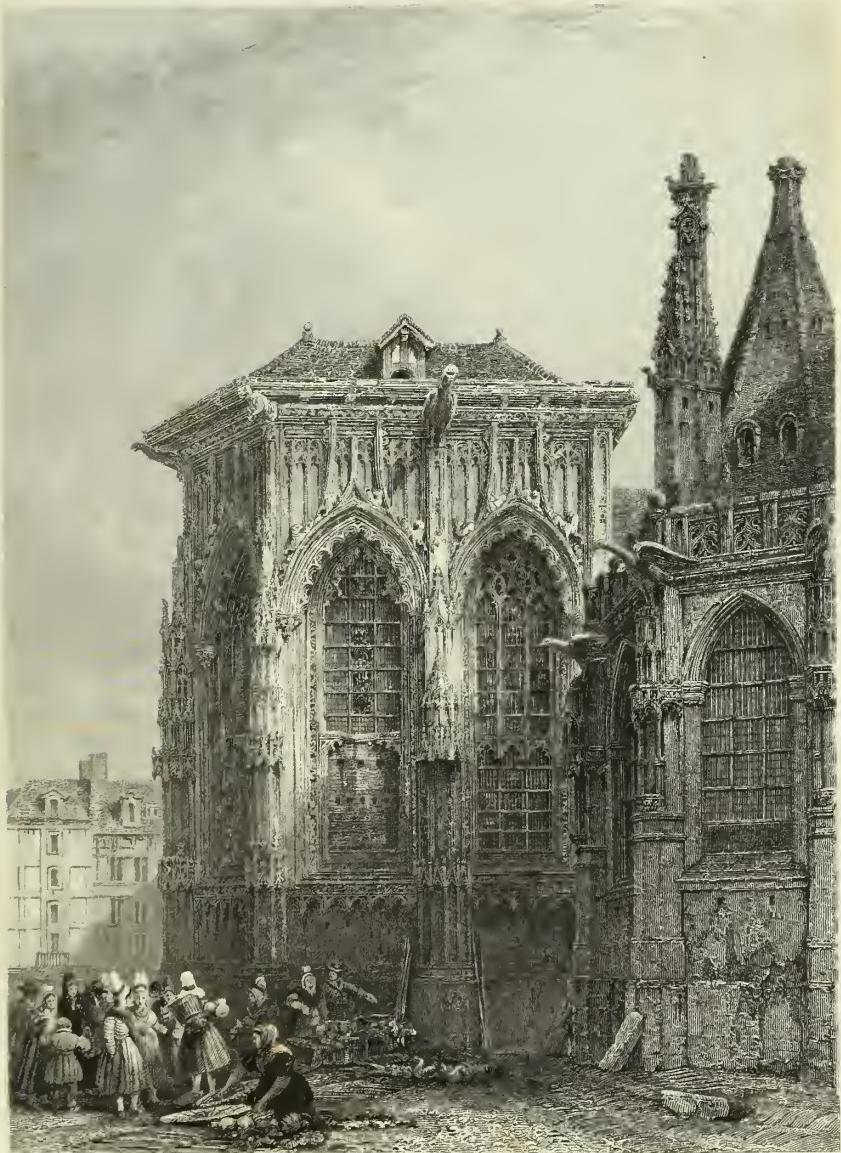
A SCENE FROM THOMSON'S SEASONS.

J. FUSSELL.

A CHARMING rural scene, in which the painter has skilfully embodied the sentiments of the poet. The landscape is well composed, and the cattle are drawn with a fidelity for which this artist has earned a well-merited reputation. The accuracy with which the poet has described









THE FOREST OF THE CEDARS OF GOD.
IN THE MOUNTAINS OF LIBAN.

the smiling face of nature has been faithfully followed by the painter, who has depicted the

“ brook, that purls along
 The vocal grove, now fretting o'er a rock,
 Now scarcely moving through a reedy pool,
 Now starting to a sudden stream, and now
 Gently diffused into a limpid plain ;
 A various group the herds and flocks compose,
 Rural confusion ! On the grassy bank
 Some ruminating lie ; while others stand
 Half in the flood, and, often bending, sip
 The circling surface. In the middle droops
 The strong laborious ox, of honest front,
 Which incomposed he shakes ; and from his sides
 The troubrous insects lashes with his tail,
 Returning still. Amid his subjects safe,
 Slumbers the monarch-swain ; his careless arm
 Thrown round his head, on downy moss sustained.”

Thomson's Season.—Summer.

VILLAGE GLEE-SINGERS.

J. M. WRIGHT.

A HOGARTH-LIKE picture, full of truth and nature. The figures are very accurately drawn, and the expression is remarkably correct; the accessories are in harmony with the subject, and the light and shade is admirably arranged.

WARWICK CASTLE.

C. MARSHALL.

A SUMPTUOUS view of this splendid baronial Castle, celebrated alike for its romantic beauty and historical interest.

Warwick Castle is on the S.E. side of the town of Warwick, and is built on a rock, to which it seems united rather by the hand of nature than by human art. It is supposed to have been first founded by Ethelfleda, daughter of King Alfred, in the year 915.

From the period when William the Conqueror gave this fortress to Henry de Newburgh, it became of considerable importance in English history.

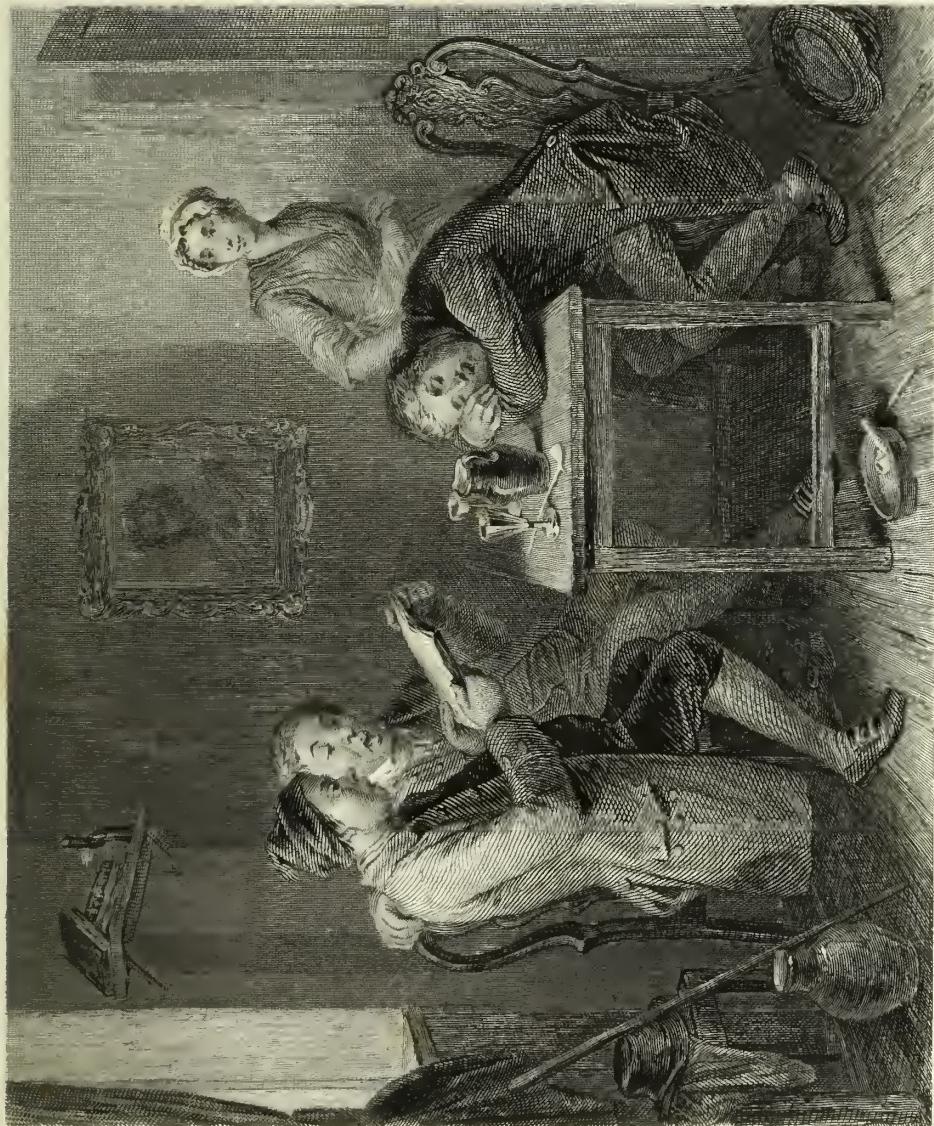
For a description of this magnificent place, see page 6.

FURNESS ABBEY.

D. COX.

AN agreeable subject, simple in its arrangements, but highly effective.

“ Furness Abbey, situated in the north-west part of Lancaster, one mile and a half from the town of Dalton, was once an extensive and wealthy monastery. The ruins stand on the bank of a small rivulet in a narrow and fertile vale. The situation is one of deep retirement. The venerable grandeur of its Gothic arches combines with the luxuriance of the ancient trees which surround the ruins. The glen in which the Abbey is situated is called the Vale of Nightshade, from its ancient title *Bekansgill*. The romantic gloom and sequestered privacy of this spot particularly adapted it to the austereities of monastic life; and in the



THE CLOTHES OF THE COAST TOWNS





Wells Cathedral



THE GARDEN
OF THE
MUSEUM

most retired part of the glen King Stephen, when Earl of Montaign and Bulloign, founded, A.D. 1127, the magnificent monastery of Furness, and endowed it with princely wealth and almost princely authority, in which it was second only to Fountain's Abbey in Yorkshire. The windings of the glen conceal the approach to the Abbey, until a sudden bend in the road brings into view the northern gate of the Abbey, a beautiful Gothic arch, one side of which is covered with nightshade.

"The principal features are the great northern window, a part of the eastern choir, with glimpses of shattered arches, and stately walls beyond, caught between the gasping casements. Through the gate is the entrance to the immediate precincts of the Abbey. This is inclosed by a stone wall, on which the remains of many small buildings still appear, such as the porter's lodge, mills, granaries, ovens and kilns.

"The Abbey, which was formerly of such magnitude as nearly to fill up the breadth of the glen, is built of a pale red stone dug from the neighbouring rocks, now changed by time and weather to a tint of a dusky brown, which accords well with the hues of plants and shrubs that everywhere emboss the mouldering arches. The finest view of the ruin is on the east side, where, beyond the vast shattered frame that once contained a richly painted window, is seen a perspective of the choir and of distant arches, remains of the nave of the Abbey, closed by the woods. This perspective of the ruin is said to be 287 feet in length; the walls, as they now stand, are 54 feet high and 5 thick. Southwards from the choir extend the still beautiful though broken pillars and arcades of some chapels, now laid open to the day, the chapter-house, the cloisters, and beyond these the school-house, which still possesses a roof. Of a quadrangular court on the west side of the church, 334 feet long and 106 feet wide, but little now remains, except the foundation of a range of cloisters, forming its western boundary, under which the monks passed in their customary processions. What was the belfry is now a huge mass of detached ruin, picturesque from the loftiness of its shattered arches and the high inequalities of the ground within them, where the tower that once crowned this building, having fallen, lies in vast fragments, now covered with earth and grass, and no longer distinguishable but by the hillock they form.

“These are the principal features of this once magnificent Abbey. It was dedicated to St. Mary, and received a colony of monks, from the monastery of Savigny in Normandy, who were called Grey monks from the colour of their dress. They afterwards became Cistercians, and remained of this order until the dissolution of the monastic orders.”—*(Abridged from Mrs. Radcliff's Description of Furness Abbey.)*

FISH-MARKET, ROTTERDAM.

J. W. M. TURNER, R. A.

A very beautiful view of the Fish market, Rotterdam, in this artist's best style. The architectural features are clearly delineated, and the busy figures enliven the scene.

Rotterdam is a city and seaport of Holland, situated on the Rotter, where it joins the Meuse. This place enjoyed the privileges of a city shortly after the year 1270. It was formerly considered, next to Amsterdam, the richest and most flourishing city of Holland on account of the convenience of its harbour and canals. The port of Rotterdam was more frequented by British traders than that of Amsterdam, because when vessels weighed anchor one tide brought them out to sea.

Among the principal buildings are the Town-hall, the Bank, the East and West India Houses, the Arsenal, and several churches, particularly St. Lawrence, a view of which is given in this work. On the east side of the city are a large basin, a dock for building and launching for the service of the Admiralty and East India Company.

The city possesses an extensive market place for the sale of fish, which is very abundant. Our engraving presents a view of this place. Rotterdam was the birthplace of Erasmus, whose house and statue are still preserved. The streets of the city are long and narrow, and the foot-pavement is formed of bricks. A further description of Rotterdam will be found in a former part of this work. See page 17.



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THE CUT FINGER.

BY D. WILKIE.

WHAT lover of true genius, or admirer of such master-talent as was possessed by WILKIE, can hear his name mentioned, or look upon his productions, without the deepest emotions of admiration and delight.

The subject before us is full of interest, and possesses much originality of perception. It is almost impossible to maintain the gravity of one's countenance, even while looking at the *excruciating* pain which the little urchin may, by the expression of his face, be supposed to suffer. The cause of this sad catastrophe is to be seen in the various fragments of wood which scatter the floor, and the miniature boat floating in the dish ; while the fatal instrument by which the young aspirant met with his sad accident, is still firmly clasped by him in his right hand, and which the cautious mother is endeavouring to release from his grasp.

THE MARKET-BOAT.

BY S. AUSTIN.

THE subject before us represents a party of fishermen and their wives, who are just starting in the boat for the Market-town ; and our Artist has here given a faithful delineation of one of those scenes, which so forcibly set forth the contentment and happiness to be found among the fishermen and their families at many of our water-side places.

THE TEMPTING PRESENT.

THIS is an incident of the simplest, yet most instructive character. It is a fine realization of the baneful and powerful influence which temptation exercises over the human mind ; and the artist has very strikingly pourtrayed its insidious "promptings," in the very countenance of the boy—in which we can clearly see depicted the strugglings of conscience with

the force of temptation ; and the careful and timid removal of the white napkin from the corner of the basket, while his fingers seem almost to act in concert with the whispers of the “ monitor within,” are skilfully delineated.

THE LAKE OF COMO.

BY C. STANFIELD.

THIS Lake is upwards of thirty miles long, and between two and three miles in breadth. Lofty hills, covered with vines, almond trees, &c., border the lake ; and numerous villages add an enlivening and beautiful effect to the whole. It is a delightful retreat not only to the inhabitants of Milan, but to most strangers—particularly the English.—Pliny was much attached to this place, and erected several villas on its borders ; his favourite one was on the very verge of the lake, almost rising out of the waters. The longing desire he often felt to escape from the bustle of Rome, induced him frequently to visit this enchanting spot. Caroline, wife of George IV., had a beautiful residence here.

THE HOLSTEIN GATE, LUBECK.

BY A. G. VICKERS.

THE City of Lubeck is approached by the ancient gate of Holstein, through a long avenue of trees. It is an object, in many respects, worthy the attention of the traveller. The era of its erection was in remote ages, though it was formerly more strongly fortified than it is now. Although it has lately had one of its outer arches taken away, it still continues to be a venerable ornament to the city. It is indebted for its two towers to the liberality of Andrea Grenerade, a worthy burgomaster, who built them, in some measure, as lasting memorials of his patriotism—for he died in 1477, the year of their completion. It still

THE COUNTRY FOLK.
LE DOLCEVITA.



Scuola romana

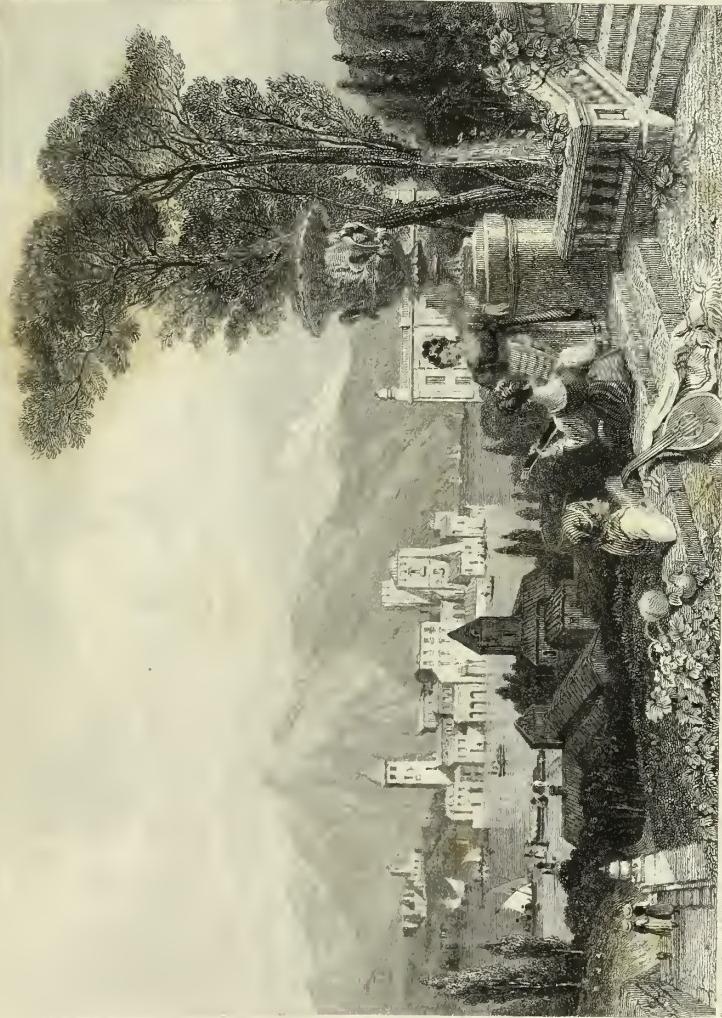
D. Weller pitt.







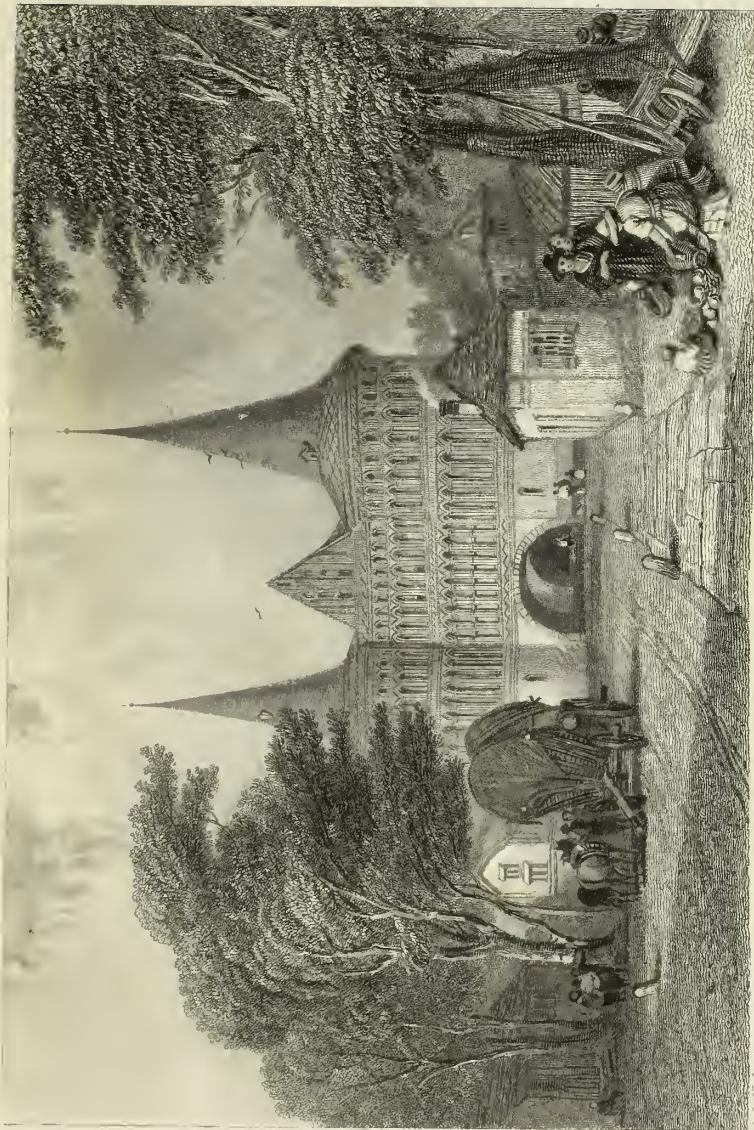
THE TEMPTING PRESENT.



— 1868 —

— 1868 —





Exeter Cathedral

Exeter - July 1860

J. L. Lewis

retains the ancient grapples and spikes at which woolsacks, to deaden the effects of the missiles of the besiegers, were suspended. Before this gate, at a short distance from the last houses there is one of the finest views over the whole city, which derives a peculiar and romantic charm from the ancient buildings, which appear very conspicuously from the spot.

ENTRANCE TO LUBECK, BY THE HOLSTEIN GATE.

BY A. G. VICKERS.

THIS is a view of that part of the City of Lubeck, which commences immediately upon passing through the Holstein gate. It is taken from the river-side, and presents a pleasing and by no means uninteresting picture. Mr. Vickers was most happy in the selection of his subjects, and whether it is in marine or landscape painting, the versatility of his talent, and the richness of his conceptions, are pre-eminently displayed.

THE OLD EXCHANGE, HAMBURG, FROM THE CANAL.

BY A. G. VICKERS.

THIS place was founded in 1558, but was at that time nothing more than an open but enclosed space. The building was, however, subsequently considerably enlarged, and, together with an open space, inclosed with an iron railing and a row of trees on one side, the doors of which were closed at certain times on the ringing of a bell, in order to prevent the Merchants from continuing their transactions to an unreasonable hour ;—after which it was re-opened, and made a public thoroughfare. Although compared with buildings erected for similar purposes in modern times, it was very small, still it fully answered its purpose ; and whoever visited it on matters of business, were not at a loss to obtain every information which they required of a commercial character—for boards were hung upon the pillars in admirable order, containing all news interesting to the trading world.

The New Exchange is a very splendid building.

MARKET-PLACE, LUBECK.

BY A. G. VICKERS.

THERE is, in many of the Market-places on the Continent, a degree of quietness and apparent inactivity which contrasts strangely with the bustle and business-like character of most of those in England. This is peculiarly the case as it respects the Market-place of Lubeck.—The artist, however, has displayed great judgment and talent in depicting not only the numerous characters seen in the picture—but also as to the clear and prominent view he has given to the Church, and adjacent buildings.

THE NEW CUSTOM HOUSE, BERLIN.

FROM THE RIVER SPREE.

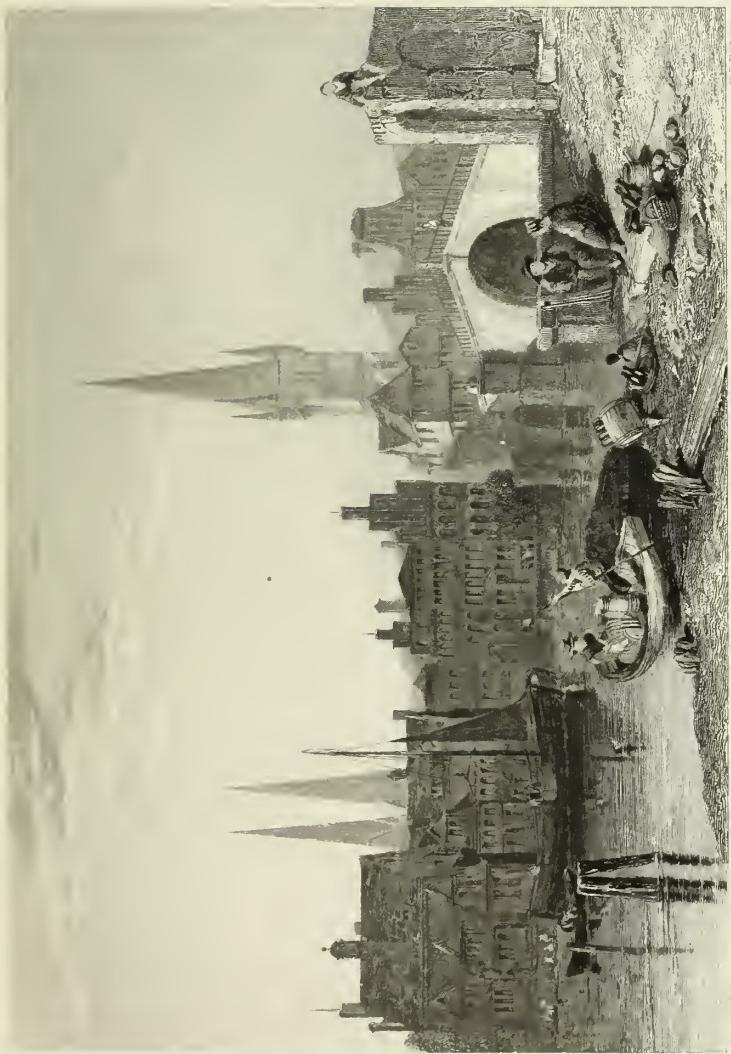
BY A. G. VICKERS.

ALTHOUGH Berlin is of great antiquity, still we look in vain for those evidences of such antiquity, as we find in other cities which were built at the same time. Its modern character strikes the eye wherever we look. There is much to delight and attract the visitor at Berlin, and he would scarcely be conscious of the lapse of time, while occupied in seeing various institutions, public buildings, &c.,—such as the Royal Library, the Museum of works of art, the rich zoological and anatomical collections in the University of the Academy of Sciences, the Arsenal, the new Custom House, and numerous other places of the like character.

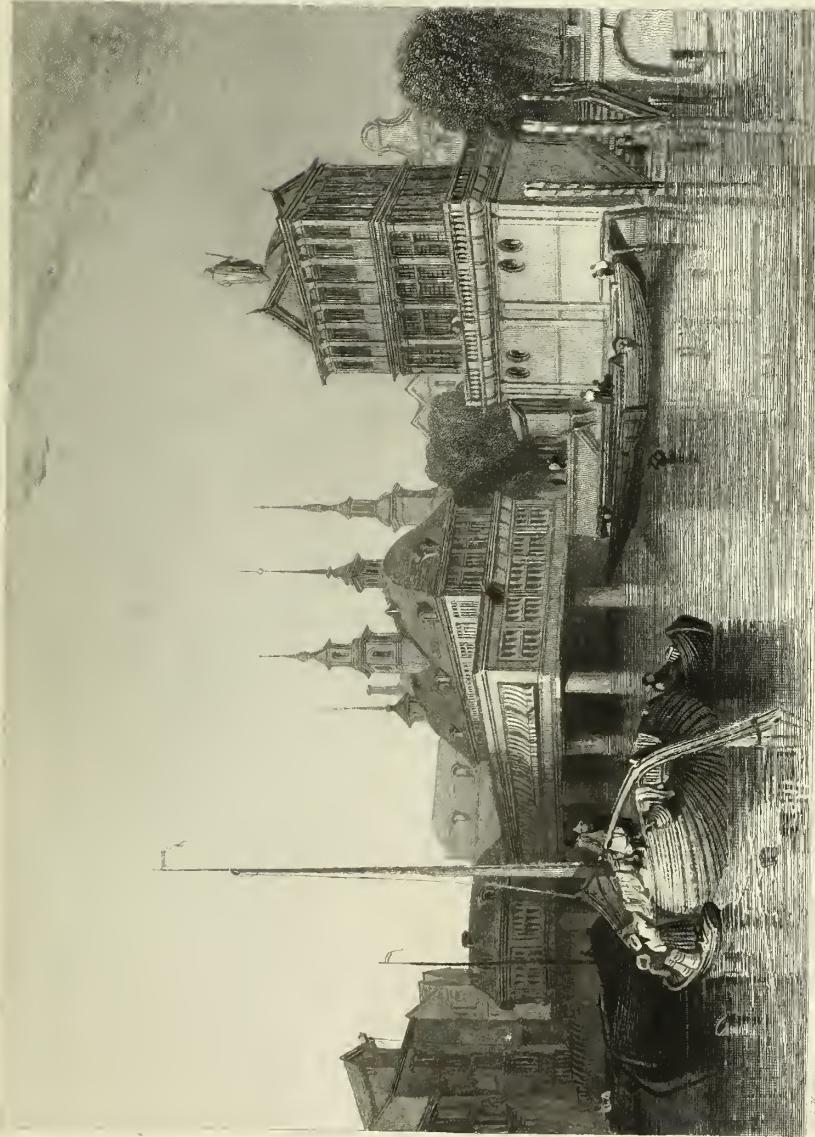
THE NEW PALACE AT POTSDAM.

BY A. G. VICKERS.

THE palace is situated out of the town of Potsdam, in a most delightful spot. Like most of the objects of interest with which the city of Berlin abounds, especially those in its immediate environs, this palace possesses much that is worthy of careful and minute examination; indeed, it is











Würzburg. Markt. St. Catharina



highly necessary that the visitor should have some little time on his hands when he intends viewing it—for he will find ample subjects for contemplation both within and without, which cannot otherwise be thoroughly enjoyed.

THE CHURCH OF ST. NICHOLAS, BERLIN.

BY A. G. VICKERS.

DURING the conflagration of 1380, which occasioned so much destruction in Berlin, this church fell a prey to the devouring flames. Some short time afterwards it was rebuilt, but in so very slight a way, that it was deemed advisable to rebuild it altogether in 1460; at which time it received its present form, with the exception of the old walls. This church is rich in monuments,—those of the celebrated Samuel Von Puffendorf; of Porst, the sacred poet; of Phil. Jacob Spencer, the talented theologian; and of the famous Spalding, are among the principal.

THE COURT-YARD OF THE ROYAL PALACE, BERLIN.

BY A. G. VICKERS.

THE arsenal in the interior of the court-yard is adorned with the marks of twenty-one heads of dying men, generally called Schluter's masks, after the name of the architect under whose superintendence the building was erected. The court-yard is spacious, and the whole has a noble and imposing character.

FISH MARKET, BERLIN.

BY A. G. VICKERS.

THIS is an interesting and pleasing subject; the architectural features of which are most admirably delineated. The effect is well managed: a good idea of height and magnitude is given to the principal object, and the noble pile is exhibited in its full effect of greatness. Groups of busy figures enliven the scene.

THE ROYAL OPERA HOUSE, BERLIN.

BY A. G. VICKERS.

THIS building is in the form of a long parallelogram : the breadth of the principal front is 103 feet.

The peristyle is approached by a handsome double flight of steps. The concert-room extends the whole breadth of the building, and was formerly used as a banqueting-room for the court, on those days when there were grand masquerades at court. The pit if necessary, can be screwed up so as to be on a level with the stage ; and it is said, will afford room for 6000 persons. The opera-house generally contains between 1800 and 1900 persons.

ROYAL PALACE AT CHARLOTTENBURG.

BY A. G. VICKERS.

SOPHIA CHARLOTTE, consort of Frederick I., had this palace erected. Its original name was Lutzenburg, but after the death of the Queen, the king gave it the name of Charlottenburg. It was much enlarged in 1706, by the celebrated architect Eosander Von Goëthe, who added, on each side, a wing of two stories, and to the centre, a portico, with a handsome cupola. Among the modern works of art in the palace, may be mentioned the statue of the empress of Russia, exquisitely executed in marble.

HIGH STREET, AND TOWN HALL, MARIENBURG.

BY A. G. VICKERS.

THE style of building in the town of Marienburg, which is so celebrated in Prussian history, is ancient, but not irregular ; here and there, however, there are some modern edifices, which are not in strict harmony with the rest. This is particularly the case in the High or principal street ; in



St. Petri

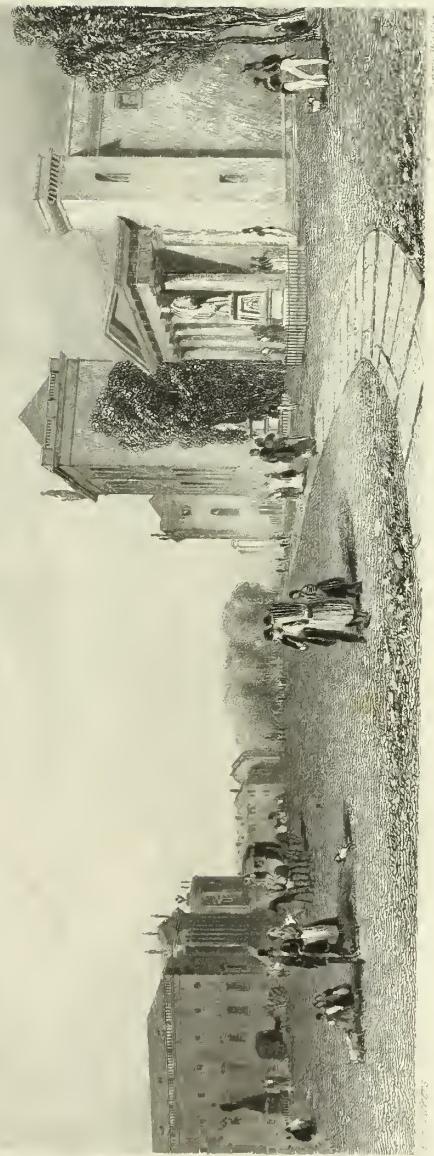






A. P. BOISSON

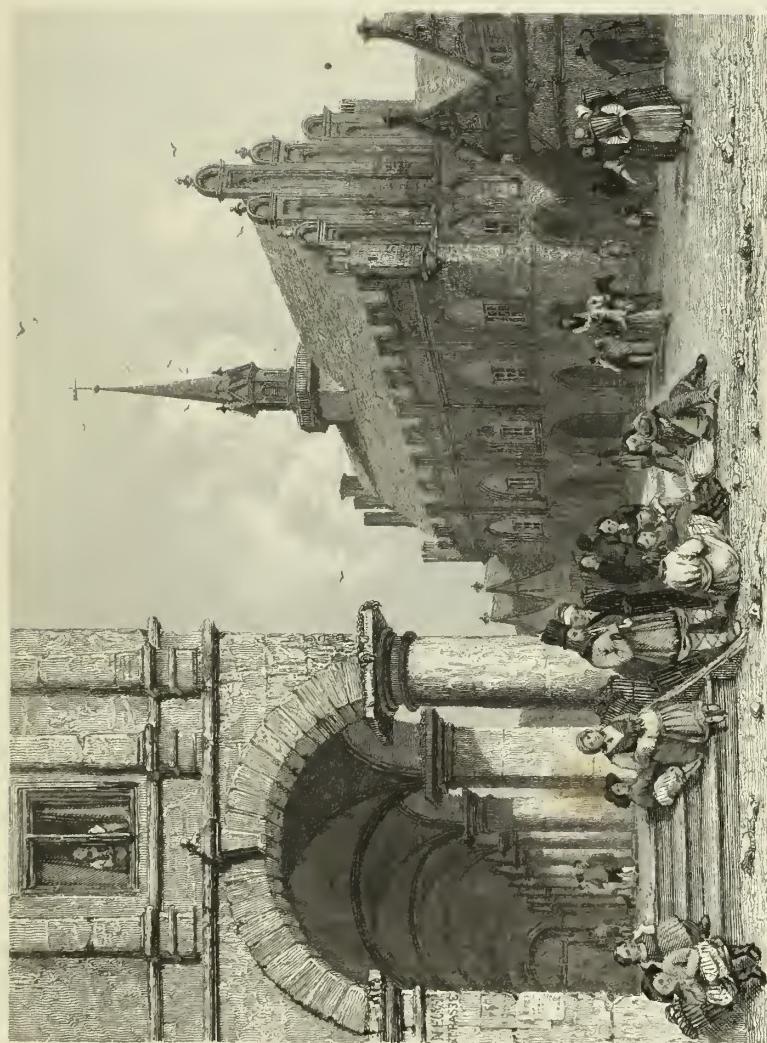
Henry Moore



Chartres



High Street, Bath, Somerset





which the Town Hall is situated. In the fronts of the houses on both sides of the street, there is a connected line of porticos, under which the passengers are perfectly dry and protected, in the most unfavourable weather.

ENTRANCE TO DANTZIC, FROM THE OLIVA ROAD.

BY A. G. VICKERS.

THIS is a pleasing and agreeable picture ; and if much of the interest of a subject depends upon the historical associations connected with it, this exquisitely picturesque view of the entrance to Dantzig cannot fail to produce much intellectual gratification to those who are acquainted with the history of that city.

VIEW OF DANTZIC, FROM THE RIVER.

BY A. G. VICKERS.

DANTZIC is a city of the middle class ; it is entirely enclosed with walls, and is surrounded by a moat, from ten to fifteen rods in breadth, and about thirteen feet deep. As seen from the river, it presents a somewhat singular appearance, from the peculiar character of the buildings ; and the artist has been most felicitous in blending architectural accuracy with a rich conception of the beauties of marine scenery.

THE EXCHANGE, DANTZIC.

BY A. G. VICKERS.

THIS building was used in the time of King Arthur Hof, for the purpose of securing the principal citizens as a place of meeting for the drinking feasts. In 1676 it was converted into an exchange, and has since that time served the Merchants for transacting their business, and also for public auctions of estates and houses.

THE STOCK TOWER, DANTZIC.

BY A. G. VICKERS.

THIS is a very striking object, consisting of a lofty square brick tower. It was erected in 1346, for the defence of the city, and before the building of the high gate, the usual entrance into the city was through the tower, to which, in 1508, a turret was added, in which the bell for giving notice of the closing of the gates was hung. In this tower there are several receptacles for prisoners.

We have elsewhere given another view of this beautiful city.

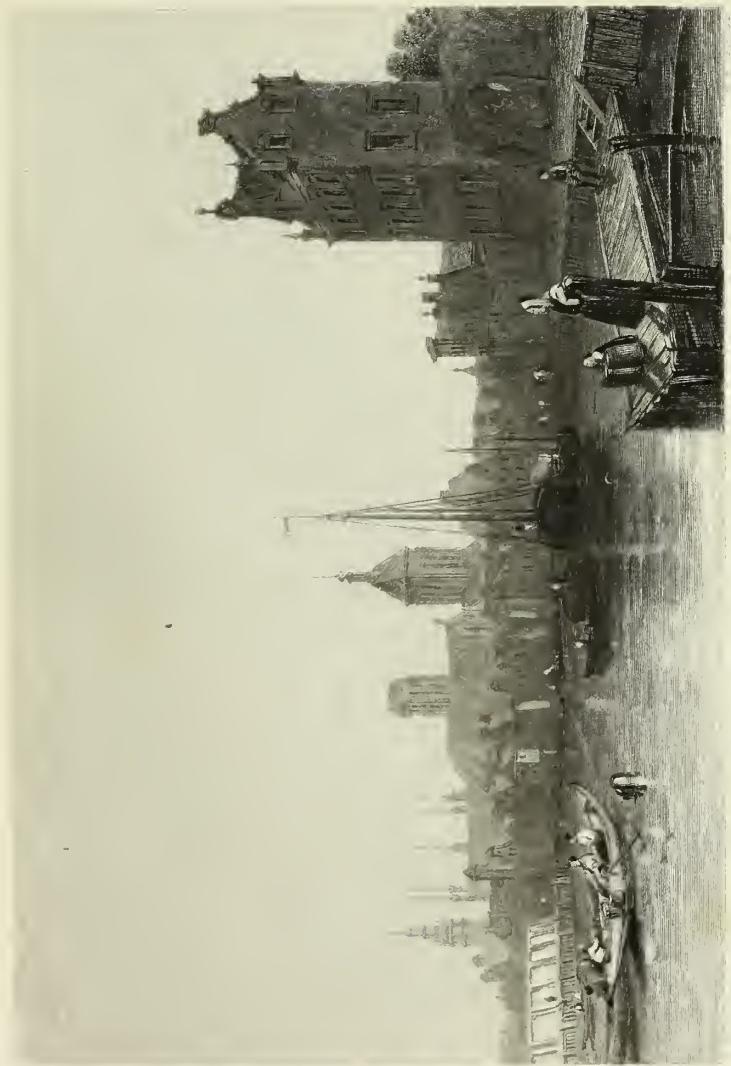
VIEW OF KONIGSBERG, FROM THE RIVER.

BY A. G. VICKERS.

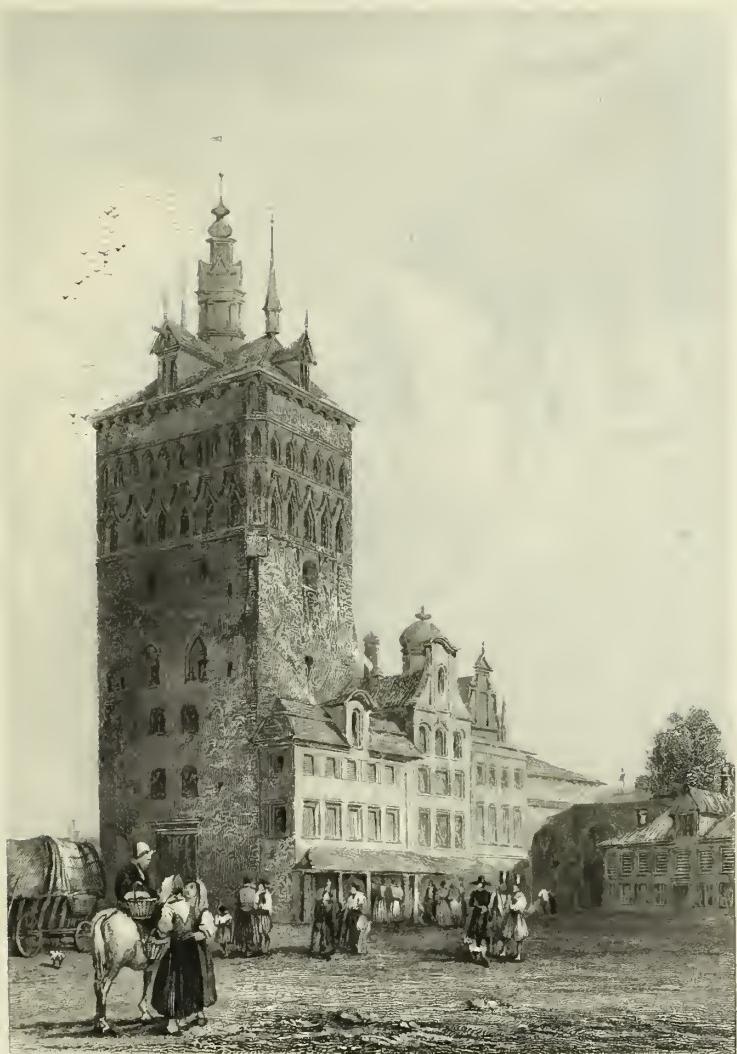
To obtain a correct idea of the extent of Konigsberg and its environs, the traveller must visit the castle, erected on an elevation in the middle of the town. The present view is from the river Pregel; and the town, which lies on the banks of that river, and is surrounded with rich woods, presents an extremely pleasing appearance. There are seven bridges thrown across the Pregel, the Allstadt, the Lobernicht, and the Kneiphof. To these towns are added eleven suburbs, and also the castle with its out-buildings, called the Five Liberties. The circumference of the town is about eight miles, in which space is included many gardens, the long castle pond with its cheerful scenery, and several fields.













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